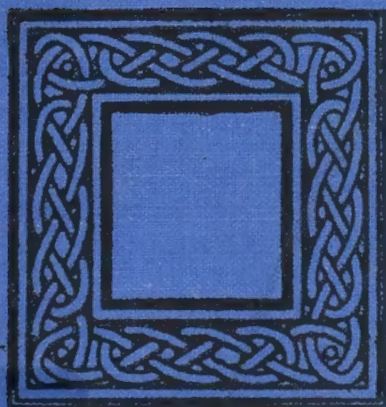


# HIGHROADS OF LITERATURE

BOOK ONE



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I: WHEN THE WORLD WAS YOUNG

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To Barbara & George Haddow  
From Miss M. G. Messenger,  
Headmistress of The Poplars  
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One of the Family.

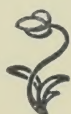
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THE ROYAL SCHOOL SERIES

# Highroads of Literature

*Illustrated by reproductions of famous pictures by the following  
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Book I.—When the World was Young

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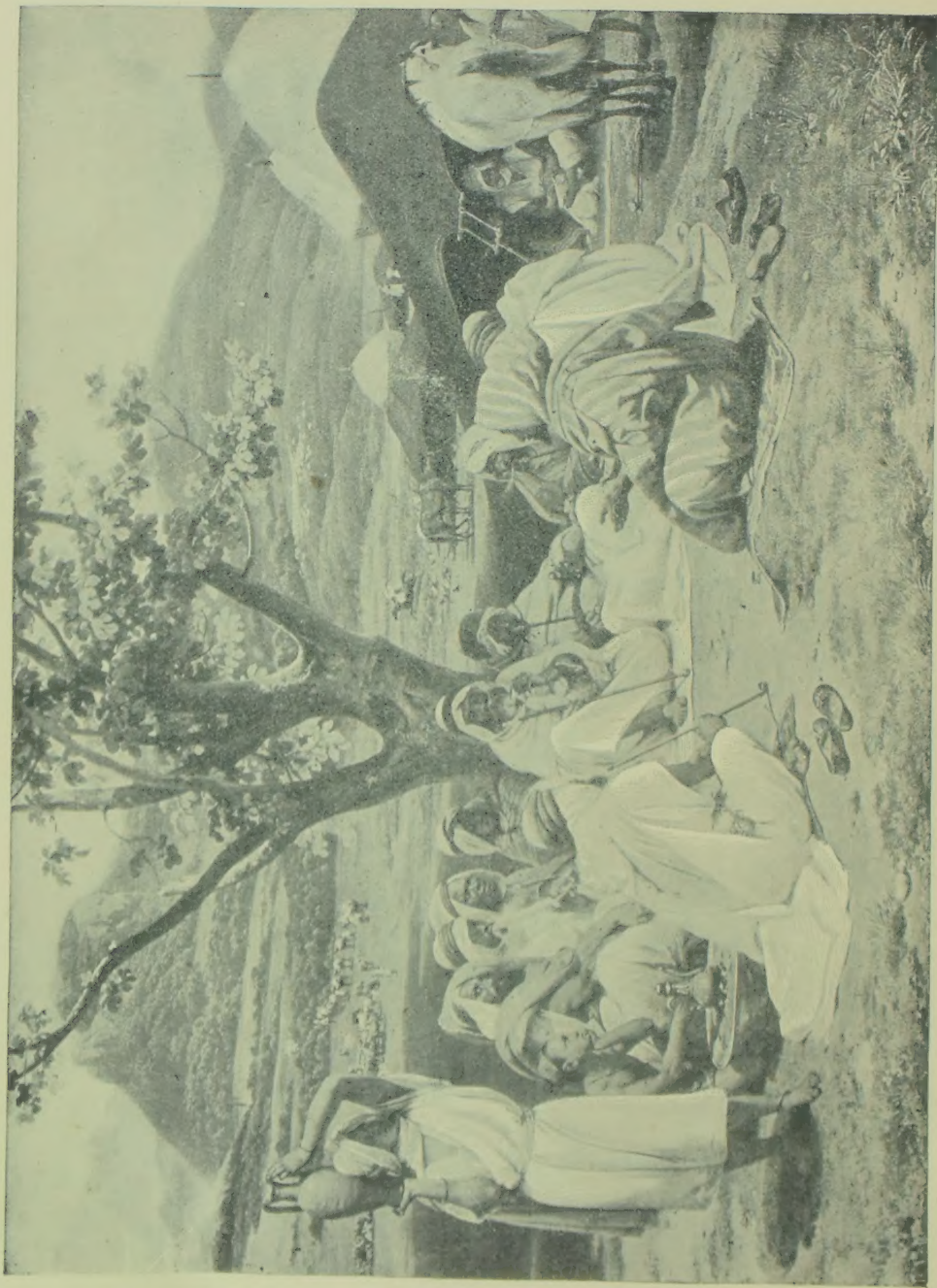
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A TELLER OF TALES.  
(By Horace Vernet. From the Wallace Collection.)



## BOOK I.

### I. DINNER-TIME.

1. Turn to the first picture in this book, and take a good long look at it. There are many things to see in the picture, and I want you to see them all.

2. The picture shows you a room in a farmer's house at dinner-time. The farmer's wife sits at the head of the table, and by her side is baby's chair. Baby has finished his dinner, and is now standing by his chair.





3. The farmer is late for dinner. He has been in the fields all the morning. He is now hanging up his basket. Soon he will be seated at the table.

4. Next to the baby you see the grandmother. She has white hair and is old, but she is not too old to be of use in the house. Her knitting lies on the window-sill. Now she is busy cutting the loaf.

5. A little girl sits at the other end of the table. Father will sit next to her. On the other side of father's chair is the elder boy. You see that he is making a very good dinner.

6. What a happy home this is! The room is large and







bright, and there are pots of flowers on the window-sill. The table is covered with good things to eat. You see at once that the farmer is not a poor man.

7. Look at the mother's face. Is it not kind and good? She is gentle and loving to all around her. Every animal on the farm knows her. They all come to her to be fed.

8. Dobbin, the old gray horse, has come to dinner too. He has poked his head into the room. The mother is giving him a piece of bread. Dobbin is "one of the family."

9. The little girl is also fond of Dobbin. Do you know why? Every night she has a ride on his



## 10 HOW THE PICTURE WAS MADE.

back. She, too, wishes to feed her old friend.

10. Look at Pat, the dog. He loves the farmer's wife, and he does not like her to notice any other animal. He is looking at his mistress very sadly. He seems to be saying, "I don't think you love me as much as you love Dobbin." But of course she does.

---

## 2. HOW THE PICTURE WAS MADE.

1. Let me tell you how the picture was made. One day a painter came to the farm at dinner-time. He saw all the things that you have just seen.

2. "What a happy home!" he said to himself. "I should like to make a picture of it. I am sure that it would make many people happy."



**An Artist at Work.**

*(From the picture by Thumann. By permission of the Berlin Photographic Co.)*



3. So he sat down with his canvas and brushes, and worked at the picture. It was not easy to do, but the painter loved his work.

4. "I will make this picture the best that I have ever done," said the painter. So he took great pains. He painted some parts of it over and over again. For many weeks he worked all day long at the picture.

5. At last it was finished. Then it was taken to London, and hung up amongst other pictures in a large room. Many people went to see the pictures.

6. Most of them stopped in front of this picture. As they looked at it they smiled. "How beautiful!" they said. "It brings the peace and joy of the country to London town."



7. Now what a wonderful thing this painter has done! He has made himself happy by doing his work well, and he has given happiness to many other people.

8. What is it that makes the home happy? It is not the nice house or the good things on the table. It is the love and the kindness that are to be found there.

9. So this picture not only makes us *feel* happy, but teaches us *how* to be happy.

---

### 3. MY GARDEN.

1. Oh, in my garden every  
day

It should be always  
play-time,

And every bird should  
have a nest,

And all the world be May-time!





### **The King and the Painter.**

*(From the picture by Fred Roe, R.I. By permission of the Artist.)*

This picture tells us a pretty story. The man holding the brush in his hand is Philip IV., King of Spain. By his side you see the most famous painter of Spain. He has painted a portrait of himself. It is so well painted that the king is greatly pleased with it. He tells the painter that it needs one more touch to make it perfect. Then he takes a small, light-colored brush and makes the painter's portrait.

2. And everywhere would be my own,  
And there would grow together  
White winter flowers and buttercups,  
All in the sunny weather.
3. The rain should never come by day  
To stop the blackbird's singing ;  
The wind should only sometimes blow,  
To set the bluebells ringing.
4. The butterflies would let me come  
And look quite closely at them ;  
The birds and rabbits sit  
quite still,  
In case I wished to pat  
them.
5. Oh, in my garden every day  
It should be always play-  
time,  
And every bird should have  
a nest,  
And all the world be May-  
time !

ERIC PARKER.



#### 4. THE PAINTER'S SLAVE.

1. Many years ago a great painter lived in Spain. His name was Murillo.

2. Murillo kept a school for young painters. They worked at their pictures all day, and at night they left them in the school.

3. One day a young man came to the school, and saw on his canvas some painting which he had not done himself. It was very beautiful. Who had done it? No one could say.

4. Again and again his friends found that some one had been painting on their pictures during the night. It was very strange.

5. One morning when they came to the school they were much surprised. Before them was the beginning of one of the most beautiful pictures ever seen.



6. When Murillo came into the school he, too, was much surprised. He spoke to each of the young men.

"Did you do it?" he asked. They all shook their heads, and sadly said "No."

7. Then Murillo called his slave boy. The poor lad hung down his head.

"Who comes here at night?" asked the master.

"No one but me, sir," said the boy.



8. Murillo was puzzled. "Stay here all to night," he said, "and find out who comes to paint. If you do not find out I will have you flogged."

9. That night the boy slept in the school until the clock struck three. Then he sprang up and went to the



wonderful picture. "Alas!" said he, "I must wipe out my work, or my master will flog me."

10. He looked at the picture. "I cannot do it," he cried. "I must, I must finish it." So he sat down and worked hard at it.

11. Suddenly he heard a noise. He turned round, and there stood his master. The poor lad begged for mercy.

12. Murillo was not angry but very proud of him. "Stand up, boy," said he. "Some day you will be a great painter."



## 5. THE BROWN THRUSH.

1. Here's a merry brown thrush sitting up in a tree;  
"He's singing to me! he's singing to me!"

And what does he say, little girl, little boy?

“Oh, the world’s running over with joy!

Don’t you hear? don’t you see?

Hush! look! on my tree,  
I’m as happy as happy can be!”



2. And the brown thrush keeps singing, —  
“A nest, do you see,

And five eggs hid by me in this friendly old tree?

Don’t meddle! don’t touch! little girl,  
little boy,

Or the world will lose some of its joy!  
Now I’m glad, now I’m free!

And I always shall be,  
If you never bring sorrow to  
me."

3. So the merry brown thrush sings  
away on the tree,  
To you and to me, to you and to me ;  
And he sings all the day, little girl,  
little boy,

" Oh, the world's running over with joy !  
But long it won't be,  
Don't you know? don't you  
see?  
Unless we are as good as can  
be."

LUOY LARCOM.



---

## 6. HOW A LITTLE BOY BEGAN TO PAINT.

1. On page 23 there is a picture which  
I am sure you will like to see. It shows





you a little boy making a portrait of a baby in its cradle.

2. The boy was named Benjamin West, and he was born in North America. Near his home lived some Indians. One of them could draw and paint, and the little boy was never tired of watching him.

3. One day, when Ben was seven years old, he was left in the house to take care of his sister's baby. He rocked the cradle until the child fell asleep.

4. Ben looked at the little girl, and said, "I will make a portrait of her!" So he got some red and black inks, a quill pen, and a piece of paper, and worked away.

5. When his sister came



back, Ben showed her the portrait. She was very much pleased. "It is just like baby," she said.

6. After this, little Ben spent all his time in drawing and painting. The Indian gave him colours, and his mother gave him a stick of washing-blue.

7. He needed brushes, but he had none. How do you think he got them? He caught the cat, and cut off some of its hair. With this he made brushes.

8. Then he painted a number of pictures. Of course they were not well painted, but they were very good for a little boy.

9. When Ben was nine years of age he was taken to a town, where he saw large and beautiful pictures for the first time. One of the pictures was so lovely that the boy burst into tears when he saw it.



His First Picture.

(From the painting by J. M. Black, R.S.A. Copy presented to Messrs. Henry Vernon and Co. (Limited) of the Company.)

10. Then his father and mother said, "Our boy must be an artist." So they sent Ben to a painter, who gave him lessons. He worked very hard, and became one of the best painters of his time.

---

## 7. PICTURES AND STORIES.

1. Do you like this little story of Benjamin West? I am sure that you do. A good story pleases everybody.



2. Ever since the world began, people have loved to tell stories and to hear them told. They have also loved to make pictures and to look at them.

3. A picture, like the first one in this book, tells its own story. When we look at it we see things which make



us think of a story. It comes to us through what we may call the *eye-gate*.

4. If a man tells us a story, we listen to the words which he speaks. In this case the story comes to us through the *ear-gate*.

5. In olden days all stories were spoken and heard—that is, they all went in at the ear-gate. In some Eastern lands men still travel from place to place telling stories.\* In these lands you may often see a crowd of people round a story-teller.

6. The painter uses colours ; the story-teller uses words. There are two kinds of words—spoken words and written or printed words. Spoken words are made up of sounds which come to us through the ear-gate.

7. Written or printed words are made up of letters. Each letter stands for a

\* See picture facing page 7.

sound, and it sends its message through the eye-gate.

8. Look at the printed word *Bad*. It is built up of three letters which stand for three different sounds. When we put these sounds together they make up the spoken word *Bad*.

9. Written or printed words come to us through the eye-gate. Yes, but they stand for sounds which come to us through the ear-gate.

10. In our country we do not often *hear* stories told. We *read* them. The story-teller writes down his story in words. Then we can read the story for ourselves.

11. When the story is written we can do without the story-teller. He may be far away, or he may be dead. It does not matter. We have his story, and we can enjoy it anywhere and at any time.

## 8. THE WONDERFUL LION.—I.

1. A long way to the south of our country lies the land of Italy. It is a lovely country, and has many noble cities.

2. One of these cities is called Venice. It is a city of the sea, for it is built on many islands joined together by bridges. The streets are canals, and the people go about in boats.

3. The men who built Venice were very rich, and they loved to have everything about them beautiful. They built grand churches and houses, and filled them with lovely carvings and pictures.

4. Let me tell you a story of a little boy named Antonio, who lived near Venice more than two hundred years



ago. His father was a poor man who worked on a farm.

5. One day the boy found a lump of clay. He ran home with it. "See, mother," he cried, "see what I have found! What fine castles and birds and flowers I shall be able to make now!"



6. Antonio sat on the floor and began to mould the clay into all sorts of shapes. What a joy it was to him!

7. While he was at work a friend of his father came in. He was the cook at a grand house not far away. He seemed to be in trouble.

8. "What is the matter?" asked Antonio's mother. "You know," said the cook, "that I am very clever at making beautiful shapes for the table. I can make castles, dragons, birds, trees, and pretty flowers out of sugar and pastry."



9. "To-night we are going to have a grand dinner. The master says I must make something for the table that he has never seen before. I cannot think of anything new. What shall I do?"

---

## 9. THE WONDERFUL LION.—II.

1. While the mother and the cook were talking, Antonio was busy making a little swan out of clay. When it was finished he put it on a corner of the table.

2. The cook then left the house. As he did so, he knocked down Antonio's little swan. "Oh, my poor swan!" cried Antonio. "The clumsy man has quite spoiled it. I shall never forgive him."



3. "You must not talk like that," said the mother. "He is in trouble to-day, and he hardly knows what he is doing. His master has told him to make some new shapes for dinner to-night, and he cannot think of anything that he has not made already."

4. "Oh!" said Antonio, "is that all? I will help him." The mother smiled, but the boy picked up his cap and set off for the great house.

5. He went to the kitchen and asked to see the cook. "If you please," he said, "I have come to help you. Give me a big block of butter, and I will soon make you something new."

6. "All right," said the cook. "I know you will only spoil the butter, but you can try. Go into that little room, and call me when you have finished."

7. Antonio worked hard for three or

four hours. Then he opened the door and called the cook. On the table stood a lion made out of butter!

8. The lion looked almost as if it was alive. The cook could not believe his eyes. He stared at the lion and he stared at the boy. Then he shook Antonio by the hand. "You have saved me," he said.

9. The lion was placed in the middle of the table at dinner that night. When the master and his friends saw it they were much surprised. "Send for the cook," they cried. "He is a great man."

10. The cook came into the room, and the master praised him for his work. "Alas!" said the cook, "do not praise me. I did not make the lion."

"Then send for the man who *did* make it," said the master.



11. Little Antonio was led into the room. You can imagine how surprised the master and his friends were. They could hardly believe that a poor little boy had made the beautiful lion.

12. The master was so pleased that he sent Antonio to school, and afterwards had him taught to carve in marble. When he grew up he carved many beautiful figures out of marble. Some of them may still be seen in the beautiful old city of Venice.

---

## 10. A CARVER OF WOOD.

1. Once upon a time there was a little boy whose father was a carpenter. The boy loved to play about in his father's workshop.

2. His father gave him a knife, and soon the lad was busy cutting wood with





The Young Wood-Carver's Visitor.

*From the portfolio of John Rogers, 1844. By permission of the Trustees of the Boston Public Library.*

it. After a time he began to carve the wood into all sorts of shapes, such as flowers and leaves.

3. Soon he was very skilful at this work. One day he carved a pot of flowers out of wood, and the carving was set up over a doorway. He had made the leaves and flowers so fine and thin that they shook as the carts passed by.

4. When he was a young man he said to himself, "I will try to be the best wood-carver in all the land." So he went to live in a quiet house in the country, where he could give all his time to his work.

5. Here he worked all alone. He tried to make a copy in wood of a great picture showing Jesus Christ on the cross. He spent many long days at this work.



6. One morning as he was busy carving he heard a tap on the door. In came a grand gentleman, who loved beautiful things of all kinds.

7. The gentleman looked at the young man's carving. He could scarcely believe his eyes. It was very clever and very beautiful.

8. Then he went to the king and queen, and asked them to look at the young man's work. It was brought to the palace and shown to them.

9. The queen did not think much of it; but the gentleman did not change his mind. He was sure that the young man would some day be the best wood-carver ever known. So he helped him.

10. Before long the young man's work was well known,





**A Noble Church in an Old City.**

*(From the future by A. L. Collins. Specially painted for this book.)*



and rich people were glad to buy it. In many old houses and churches you may still see some of his carving.

11. Perhaps you would like to know the name of this great wood-carver. It was Grinling Gibbons.

---

## II. A NOBLE CHURCH.

1. Look at this picture. It shows you a part of the beautiful county of Kent.

2. What do you see? In the foreground there are fields and hedges. Beyond the fields is a city of many houses built of stone or brick. In the middle of the city stands a noble church.

3. If you were to see this church it would please you very much. You would be sure to admire the great towers and the beautiful carving on them.

4. The builders of the church said to themselves, "Because God is so good to men, we must make Him the grandest and most beautiful house that can be built. We will put our whole hearts into this work, because we love God, and wish to show Him that we are thankful for all His goodness."

5. So they thought and planned and worked with all their might. Because God is so great, they made His house great. Because God is so high above men, they made the towers rise high towards heaven. Because God is so good, they put their very best work into every part of the building.

6. They thought and felt all this when they built the church. When you stand before it, you feel as they did. You are lifted up towards God. You think of His greatness and His goodness.

7. The builders of this church strove all the time to make their work so good that they could not make it better. That is what we mean when we say that a thing is almost perfect.

8. Nothing that a man makes can be perfect. There must always be some fault in it. But if we try hard, and learn by our mistakes, we can come nearer and nearer to the perfect thing.

9. Let me tell you a little story. Once upon a time there was a Japanese work man. He had just finished making a beautiful vase. A friend said to him, "Are you not sorry that your work is done?"

10. "You have spent many years on this vase, and you have worked at it as if you loved it. Are you not sorry to let it go?"



11. "No," said the man; "I am not sorry to let it go, because I hope that my next vase will be much better."

Now this is the spirit in which *we* ought to work.

---

## 12. MY CITY.

1. I am lord of a city that's fair and white,

I dwell in it all alone;

And I never leave it by day or night,

This wondrous city so fair and white,

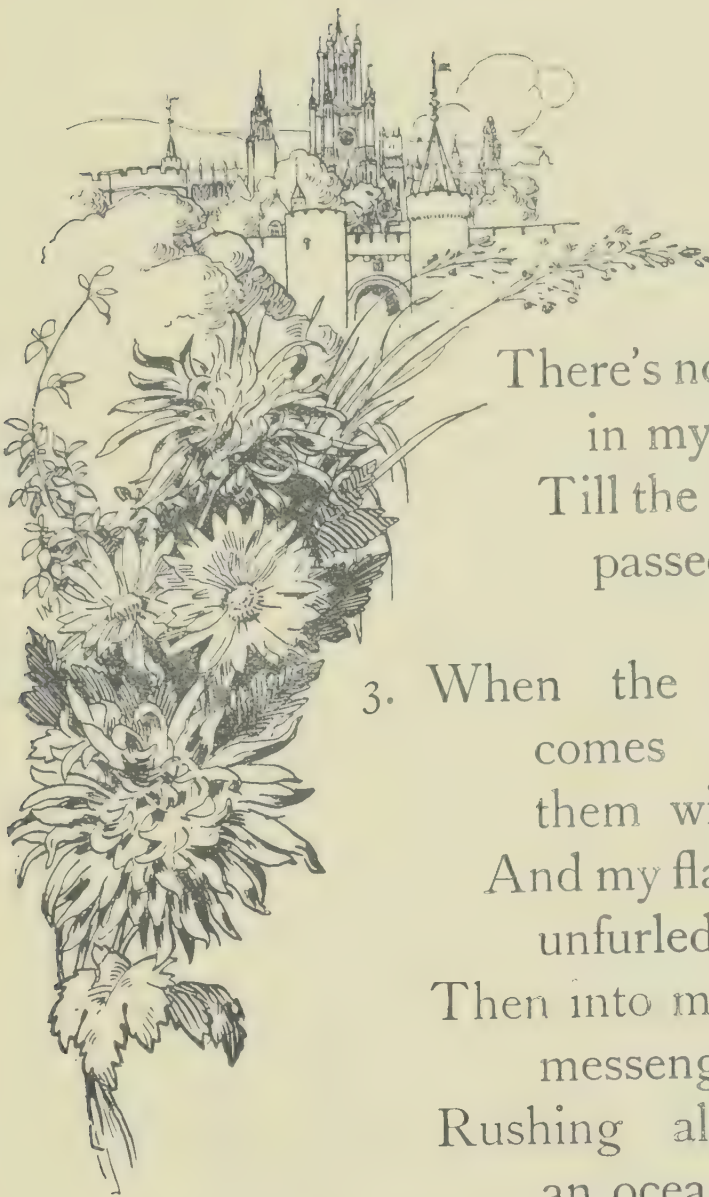
The city that's all my own.

2. Five gates let you in to my city;  
though small,

They are open the whole of the  
day;

But I bar them close when the  
shadows fall—





There's not a chink  
in my city wall  
Till the night has  
passed away.

3. When the morning  
comes I fling  
them wide,  
And my flag is gaily  
unfurled ;

Then into my city the  
messengers ride,  
Rushing along like  
an ocean tide,

To tell me the news of the world !

EDWARD SHIRLEY.

## 13. BED IN SUMMER.

1. In winter I get up at night,  
And dress by yellow candle-light.  
In summer, quite the other way—  
I have to go to bed by day.
2. I have to go to bed and see  
The birds still hopping on the tree,  
Or hear the grown-up people's feet  
Still going past me in the street.
3. And does it not seem hard to you,  
When all the sky is clear and blue,  
And I should like so much to play,  
To have to go to bed by day?

ROBERT LOUIS STEVENSON.

*(By permission of Messrs. Longmans, Green, and Co.)*



## 14. LITTLE GEORGE FREDERICK.

1. Many good things come to us through the eye-gate. Pictures and statues and buildings speak to us in this way. A story that is told to us comes through the ear-gate. Let me tell you of another great joy which comes to those who have ears to hear.

2. Look at the picture on page 45. It is late at night, and the house is silent. Suddenly the faint tinkle of a piano is heard. The father of the house hears it. He jumps up, lights a lantern, and creeps softly from his room. He is going to find out who is playing the piano at this hour of the night.

3. He goes from room to room, but all are empty



and silent. Then he climbs the stairs to the garret. He holds his lantern above his head. What does he see?

4. It is his own little boy that he sees—George Frederick Handel. The lad is in his nightgown. He is sitting playing on an old piano. Every night he does this.

5. He is a wonderful boy, though his father does not know it. All day and all night beautiful sounds are in his ears. He loves beautiful sounds, just as a painter loves beautiful colours.

6. At night he cannot rest. Tunes are singing in his head, and he feels that he must turn them into real music. So he leaves his bed, climbs up to the garret, and plays on the old piano.

7. He plays softly, and oh! what joy it is to hear the lovely sounds that he has thought of. He forgets that it is





The Child Handel.

By John G. Thibodeau. Engraved from painted by the artist. Photographed by George C. Smith (1911).

night, and plays loudly. Then his father hears him.

8. The father is not pleased with little George. He does not wish his boy to grow too fond of music. He is a lawyer, and George must be a lawyer too. So he sends the boy to bed, and locks the garret door.

9. I am sure that you would like to hear something more about this wonderful boy. When he was seven years of age he went with his father to the house of a prince. In the house there was a chapel. One day George went into the chapel and began to play the organ.

10. The prince heard the music, and was pleased with it. When he found that it was a little boy who was playing he was much surprised.

11. He sent for the father, and begged him to let the boy learn music under a

good teacher. The father gave way, and then George was a very happy boy.

12. When he grew up, he wrote some of the best music that has ever been heard. Millions of people have been made better and happier by hearing his music.



13. When we wish to give great thanks to God, we still sing one of his pieces. When we sorrow for the death of some well-known person, another of his pieces is played.

---

## 15. THE WIND.

1. Who has seen the wind?

Neither I nor you ;

But when the leaves hang trembling,

The wind is passing through.

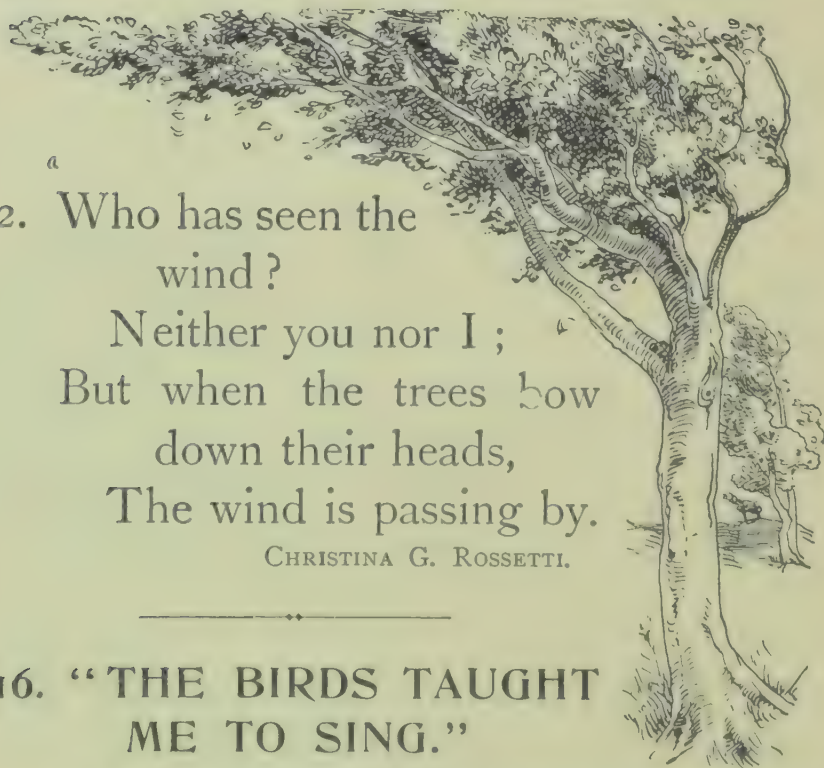
2. Who has seen the  
wind?  
Neither you nor I;  
But when the trees bow  
down their heads,  
The wind is passing by.

CHRISTINA G. ROSSETTI.

## 16. "THE BIRDS TAUGHT ME TO SING."

1. In Lesson 7 I told you that words are made up of letters, and that each letter stands for a sound. In music there are also letters which stand for sounds.

2. When Handel thought of a piece of music, he wrote it down in music letters. If he had not done so, he would



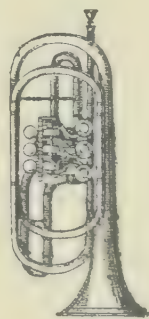


have forgotten it. Then all his beautiful music would have died with him.

3. If many copies of these letters are made, thousands of people all over the world can play or hear his music. As long as people keep a copy of the music it can never be forgotten. It will give joy to people for all time.

4. Some people are very skilful in thinking of music and writing it down. Other people are very skilful in turning these letters into sounds, and in making them mean all that the writer meant.

5. There are many ways of making beautiful sounds. We may make them with the piano, the organ, the violin, the harp, the trumpet, and so on. But the most beautiful sounds of all are made by our voices.



6. Let me tell you a story of one of the sweetest singers who ever lived.

When she was a tiny girl she spent most of her time out of doors, listening to the birds and playing amongst the flowers. Her name was Jenny Lind.

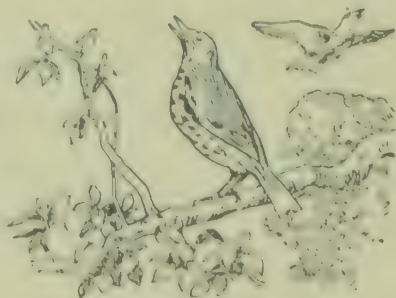


8. Jenny was a very happy child. She sang from morning till night. She sang with every step that she took and with every jump that she made.

9. One day she sat at an open window singing. A lady passed by. At once she stopped to listen. "What a lovely voice!" she said. "I never heard anything so sweet."

10. The lady went into the house, and spoke to the child. "Who taught you to sing?" she asked.

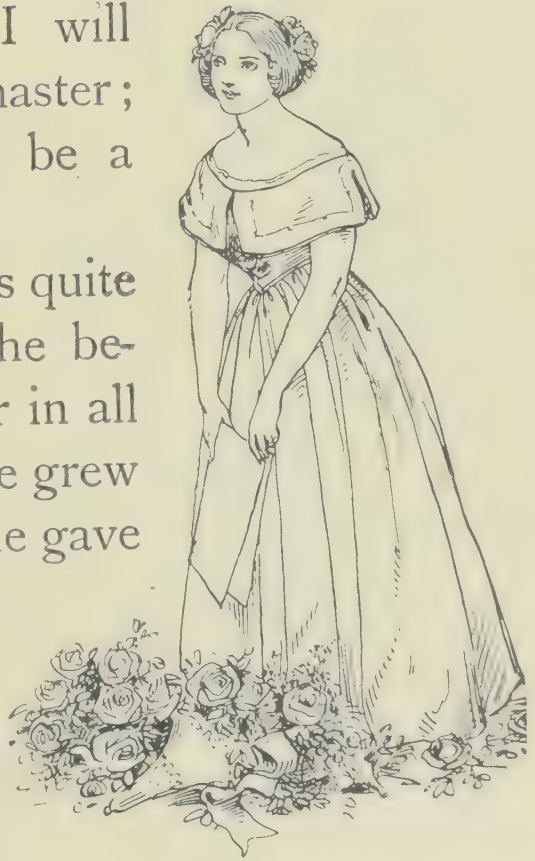
"The birds taught me to sing," said Jenny.



11. Then the lady went to the child's mother, and begged her to have her child taught. She took little Jenny to a great master, but he would not hear her. “I do not keep an infant school,” he said.

12. Poor Jenny was very sad at this, but at last the master said he would hear her sing. Then she burst forth into a beautiful song. “I will teach her,” said the master; “some day she will be a great singer.”

13. The master was quite right. Before long she became the finest singer in all the world. In time she grew very rich, and then she gave much of her time and money to help the poor, the sick, and the sad.



## 17. LONG, LONG AGO.

1. Ages ago this fair land of ours was very different from what it is now. There were no fields, no hedges, no highways, no houses, no towns, no churches, no schools, and no railways.

2. The country was very wild and dreary. Most of it was covered with thick forests. On the hills and in the north there were huge fields of ice and snow. The weather was very cold.



3. Herds of elephants covered with hair roamed about, and buffaloes and reindeer went to and fro. In the forests there were animals much fiercer and bigger than the lion and the tiger.



4. The people were very poor, very wild, and very savage. Their long hair hung down upon their shoulders. They dressed themselves in the skins of wild animals.

5. They hunted these animals with spears of wood and knives made of flint. Their homes were in dark caves. Within these caves they were safe from their fierce foes.

6. Now let me tell you a wonderful thing about these poor, wild, savage people. Some of them found out how to make paints of different colours. They painted their faces and their bodies, and made pictures on the walls of their caves.

7. Of course, you think that these pictures were very poor. You are



quite mistaken. Some of the pictures are very wonderful.



8. Not only could these cave-men paint, but they could carve figures as well. In one of the caves in France a piece of horn was found. Scratched on it was a picture of stags and salmon.

9. When the horn was found, people laughed at the legs of the stags. "They are all wrong," they said. "You could expect nothing else from savages."



10. Strange to say, the savages were right after all. We now know that stags move their legs when running just as the savages painted them. They had very sharp eyes. These paintings and carvings teach us that men loved to make pictures even in the earliest times.





Robinson Crusoe keeping Count of the Days.  
(From the picture by C. D. Ward.)

## 18. NOTCHES AND KNOTS.

1. You have all heard of Robinson Crusoe. He was a sailor whose ship was wrecked near a desert island. All on board were drowned except Robinson Crusoe. A great wave cast him up on the shore.

2. He made a raft, and carried ashore many stores from the wrecked ship. These he placed in a cave, which became his home. He lived all alone in the cave for a long time.



3. After he had been ashore for about a fortnight, he feared that he would lose count of the days. He was a good man, and he wished to know which day was Sunday. On Sundays he meant to rest, and to think about God.



4. So he set up a large post on the shore, and carved on it these words, "I came on shore here on the 30th September 1659."

5. On the side of the post he cut a notch every day with his knife. Every seventh notch stood for Sunday. This he made twice as long as the others. In this way he counted the weeks as they passed.

6. In very old days men kept count of time just as Robinson Crusoe did. They used notches to remind them of something which they did not wish to forget.

7. Perhaps you have seen a person tie a knot in a handkerchief, to remind him of something which he has to do.





**Crusoe.**

(From the picture by J. C. Dollman, A.R.W.S. By permission of the artist, owner of the copyright.)

I have known people tie a knot, and then forget what the knot stands for.

8. There was once a great general who led his army against his foes. He left some of his men on the banks of a river to watch a bridge.

9. Then he gave his men a long strap with many knots tied in it. "Untie one of these knots every night," he said. "When the last is untied, your watch is at an end. Break down the bridge and go home." So you see that in very old days men also used knots to help them to remember.

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## 19. THE LAND OF COUNTERPANE.

1. When I was sick and lay abed,  
I had two pillows at my head,  
And all my toys beside me lay,  
To keep me happy all the day.

2. And sometimes for an hour or so  
I watched my leaden soldiers go,  
With different uniforms and drills,  
Among the bed-clothes, through the  
hills.

3. And sometimes sent my ships in fleets  
All up and down among the sheets ;  
Or brought my trees and houses out,  
And planted cities all about.



4. I was the giant  
great and still,  
That sits upon the  
pillow-hill,  
And sees before  
him dale and  
plain,  
The pleasant land  
of counterpane.

ROBERT LOUIS STEVENSON.  
(By permission of Messrs. Longmans,  
Green, and Co.)



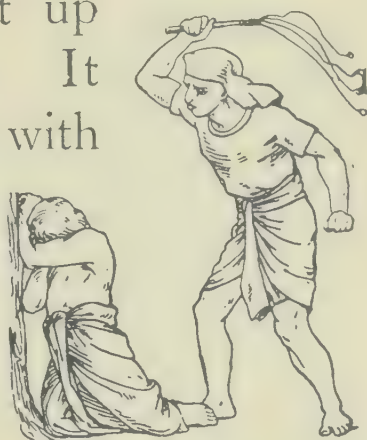
## 20. IN THE LAND OF EGYPT.

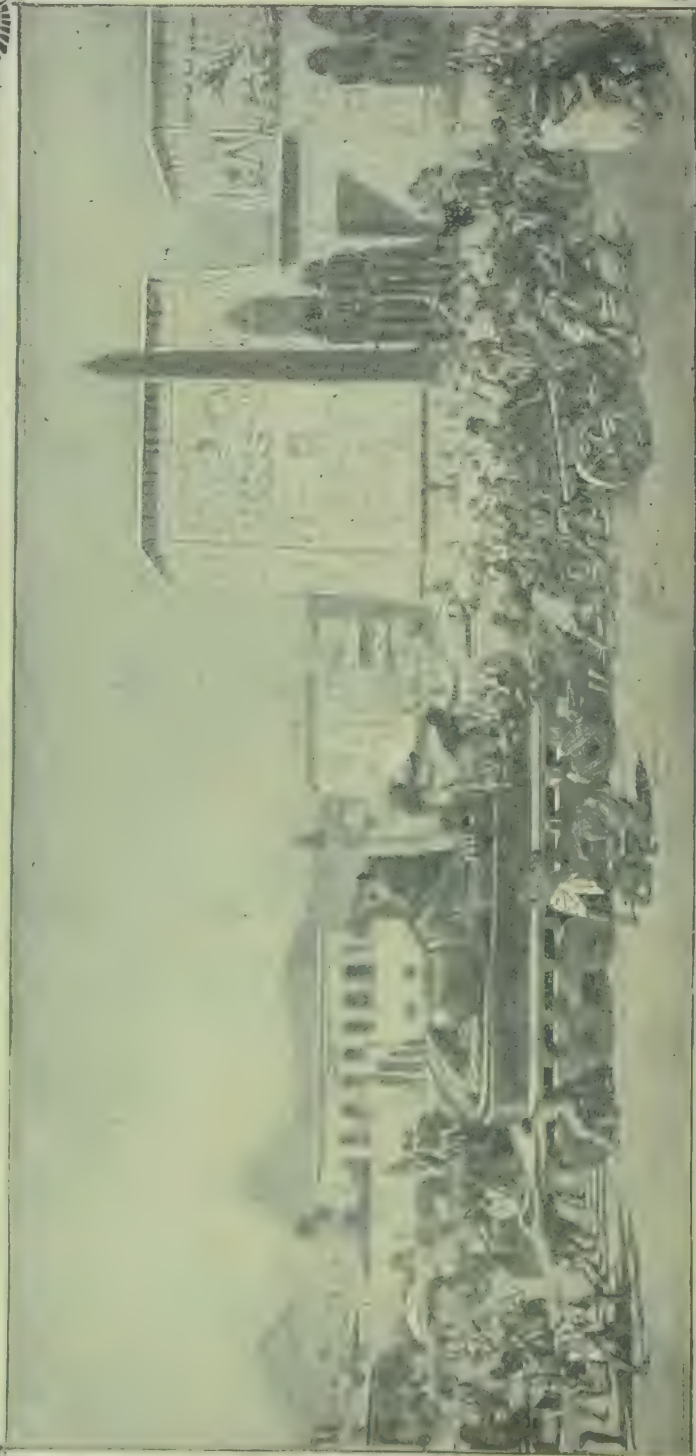
1. Look at the picture on the next page. It is a scene in the land of Egypt during the time when the children of Israel were in bondage.

2. A great stone lion is being brought from the quarries to be set up before one of the temples. It is placed on a rough cart with solid wheels. Hundreds of men are dragging it along.

3. On the cart you see a man with a whip. He flogs the men to make them pull harder. If you look carefully, you can see other men flogging the poor slaves.

4. Look at the tombs behind the crowd of men. You see that they are covered with paintings. These paintings are not only to make the temples





ISRAEL IN EGYPT.

(From the painting by Sir E. J. Poynter,  
P.R.A. By permission of  
J. C. Hawkshaw, Esq.)



beautiful; they also tell the life stories of the kings who are buried in them.

5. Here is a picture of a part of a very old stone which has been brought from Egypt. It now stands on the bank of the river Thames in London.

6. You see that the stone is covered with pictures. The pictures tell us the life story of the king who had it made and set up in Egypt.

7. From this you learn that the people of Egypt used pictures instead of letters in very early days. Clever men can now read these pictures, and by means of them they have learnt much about the Egypt of olden times.

8. Look at the two little pictures on the next page. They are copied from a



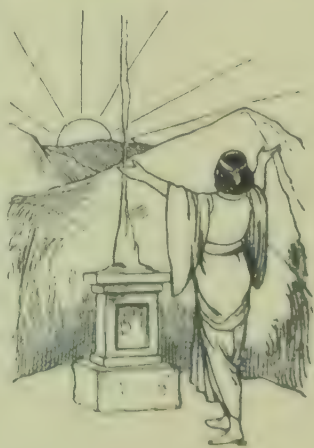
tomb in Egypt. I am sure you can read them for yourself. If we saw these



two pictures on a tomb, we should know that the man who was buried in it used to worship the sun.

9. The people of Egypt used about one thousand seven hundred pictures for their writing. They used figures of men and women, four-footed animals, birds, fishes, plants, trees, flowers, mountains, islands, towns, buildings, and hundreds of other things.

10. How hard it must have been for the children of Egypt to learn to write in the days of long ago! They had to learn to draw hundreds of pictures. Writing must have been very slow, too, for no one could make the pictures very fast.






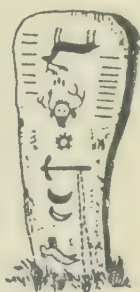
## 21. SIGNS AND SOUNDS.



1. When we read picture-writing we have to guess a great deal. We cannot be quite sure what the writer means. Picture-writing will not do if we wish a person to know *exactly* what we mean.

2. Picture-writing was all very well for people who knew only a few things. When they began to learn many things they had to make a great change in their writing.







3. So far, the meaning of their writing had come in at the eye-gate. As time went by they found that they could not tell men all that they thought of in this way. So they said: "We must try the ear-gate."

4. Let me tell you how they did it. They drew a little picture of a bird, like this . "When you see this sign,"



they said, "it means the sound of the letter A. If you see a sign like this , it stands for the sound of the letter B. A sign like this  stands for the sound of the letter C, and so on."

5. In this way they made a sign for each of the sounds of their speech. When a man saw a sign he made the sound that went with it. A number of the signs put together gave the sound of a word. So, you see, the pictures no longer stood for things; they stood for sounds.

6. Then they went a step further. "If we are to write quickly," they said, "we must make the signs very simple." So instead of  they wrote , instead of  they wrote , and instead of  they wrote . We get our letters from these signs.

7. You must not think that the people

of Egypt changed their way of writing all at once. It was done very slowly. For a long time picture-writing and sound-signs were used side by side. Thousands of years passed away before pictures were given up and only sound signs were used.

8. When the change was fully made, men found that they could write down everything that they could say. They had thus made a great stride forward. There was no longer any guessing as to what they meant.

9. Writing was now quick and easy. Before long men began to write books. What these books were like you will learn in the next lesson.







## 22. BOOKS OF CLAY.

1. You now know how men learned to write. On what did they write? You write on paper, but in very olden days paper was unknown. In far-off times leaves were often used. In parts of India men still write on palm leaves.

2. Sometimes men scratched words with a sharp point on stone or metal. Thin plates of gold or silver were used by rich people. Poorer people used thin plates of lead.

3. Most people, however, made tablets of clay, and scratched words on the clay when it was soft and moist. When the tablets were dried in the sun or baked in an oven, the words could not be rubbed out.

4. In your Bible lessons you hear about Babylon. It was a great city of

the East, and its kings ruled over much country. The people of Babylon learned to write in very early times.

5. Babylon and the other cities of the land fell into ruin ages ago. Men have dug into these ruins, and have found many thousands of clay tablets all covered with writing.

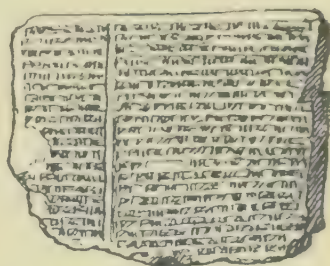
6. Learned men can read these writings, and thus they are able to tell us the story of Babylon. It goes back to thousands of years before the birth of Christ.



7. Clay tablets were the books of Babylon. People kept these books of clay on their shelves, just as we keep books of paper.

8. One of the kings of Babylon gathered together tens of thousands of clay books and kept them in his palace. All

the wisdom and learning of the time was written on them. Some years ago these books were brought to light after they had been buried for ages.



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## 23. MOSES IN THE BULRUSHES.

1. Look at the beautiful picture on the next page. It tells an old, old story that every child knows well.

2. You see a princess of Egypt being carried in a chair on the shoulders of her slaves. She has been bathing in the great river Nile, which you see in the background. She is now going back to her palace.

3. When she and her maidens walked by the riverside she saw a strange and pretty sight. Amidst the reeds was a



THE FINDING OF MOSES.

(From the painting by Sir Lawrence Alma-Tadema, R.A., O.M. By permission of the Berlin Photographische Company.)



little boat, and in it was a crowing baby boy. He held out his little arms to her, as if to say, "Take me, please."

4. Who was this child, and why was he sent adrift in this way? You know that at one time the Hebrews were slaves in Egypt. The child's name was Moses, and his mother was a Hebrew.

5. The King of Egypt had made a law that all the baby boys born to the Hebrews must be put to death. The number of the Hebrews was growing very fast. The king was afraid that there would soon be so many of them that they would be able to overcome his own people. So he made this cruel law.

6. The mother of Moses loved her little boy so dearly that she could not obey the law. For three months she hid her baby, but the time came when she could do so no longer.

7. Then she made a little boat of bulrushes and put the child in it. Along with the baby's sister she stole down to the river, and floated the little boat on the water. The baby's sister stayed behind to see that no harm happened to the child.

8. When the princess saw the baby in its boat of reeds she was much pleased. She loved little children, and she had none of her own. Her heart went out to the poor little mite. "I will rear it as my own," she said.

9. Then the baby's sister, who was standing by, said, "You will need a nurse for it. I know a good woman who will nurse the child for you. May I fetch her?" The princess said "Yes," and the girl brought the baby's own mother!



10. In the picture you see the princess on her homeward way. Two of her maidens are walking by the side of her chair, and are carrying the baby in its little boat. She smiles down upon it, for it is a sweet and beautiful child.

11. Now you know the story of the picture. Let me tell you something more about Moses. He lived in the palace of the princess, and became a prince of Egypt. He grew up to be a very wise man, and he knew all the learning of the time.

12. Perhaps you think that he forgot his own people. Not so. When he took his walks abroad he saw how badly they were treated, and he longed to do something to help them.

13. One day he saw an Egyptian beating a Hebrew. The sight made him so angry that he slew the Egyp-

tian. Then he had to flee for his life.

14. He went into the wilderness, and while he was there God told him that he was chosen to lead the Hebrews out of bondage.

15. In time he did so, and became their leader and great lawgiver. After he was dead the Hebrews crossed the river Jordan and settled down in the land which God had promised to them.



## 24. REED-PAPER.

1. Look at this little picture. It shows you the reeds which then grew by the side of the river Nile. In the days of Moses they were very plentiful.

2. The Egyptians made great



use of these reeds. They made boats, sails, mats, cloth, and cords out of the stems. You already know that the little boat in which Moses was floated on the great river was made of reeds.

3. The Egyptians also used the reeds to make paper. Their books were written on this paper, and you may still see many of them. By means of these books we know much about the Egyptians of olden days.

4. Let me tell you how their paper was made. The reed of Egypt is made up of two parts. First there is the outside or rind; then there is the inside or pith.

5. The pith was taken out of the stems, and was cut into long and short strips. The long strips were placed on a board side by side. Across them shorter strips were laid.

6. The board was then placed in Nile water. The sticky matter in the pith made the strips hold together. Thus a sheet was made. The sheet was next hammered until it was flat and even. Then it was dried in the sun.

7. The paper was still too rough for people to write on it easily. It was made smooth by rubbing it with a piece of ivory or with a smooth shell.

8. The books of those days were not like ours. Our books are made of a bundle of leaves fastened together. The books of olden days were nothing but a roll. About twenty sheets of reed-paper were joined together with paste, and were rolled up to form a book.



9. The first sheet of the roll was always the best sheet. Then came the second-best sheet, the third-best, the

fourth-best, and so on. The sheets were rolled up, beginning with the worst sheet. Thus, the best sheet was at the outside of the roll.

10. Why did the Egyptians put the best sheet first? It was placed first because it was meant to cover the other sheets when they were rolled up. The best sheet could stand wear and tear better than the other sheets.

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## 25. PICTURE BOOKS IN WINTER.

1. Summer fading, winter comes—  
Frosty mornings, tingling thumbs,  
Window robins, winter rooks,  
And the picture story books.
2. Water now is turned to stone,  
Nurse and I can walk upon ;  
Still we find the flowing brooks  
In the picture story books.



PICTURE BOOKS IN WINTER.

*(From the picture by George Harcourt. By permission of the Autotype Fine Art Company, Ltd., London.)*

"Sitting safe in nursery nooks  
Reading picture story books."



3. All the pretty things put by  
Wait upon the children's eye,  
Sheep and shepherds, trees and crooks,  
In the picture story books.
4. We may see how all things are,  
Seas and cities, near and far,  
And the flying fairies' looks,  
In the picture story books.
5. How am I to sing your praise,  
Happy chimney-corner days,  
Sitting safe in nursery nooks  
Reading picture story books?



R. L. STEVENSON.

(By permission of Messrs. Longmans, Green, and Co.)

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## 26. AN OLD FAIRY TALE.

1. Thousands of books written on  
reed-paper have come down to us.  
They tell us about all sorts of things

known to the Egyptians of old. Some of them are story books. I am sure you would like to hear a story that was written on reed-paper in the far-off days when the world was young.



2. Once upon a time there was a girl named Rhodopis. She lived on the banks of the Nile, and she was very beautiful.

3. Her skin was as white as ivory, and her cheeks were as red as roses. She was tall and slim, and her feet were small and beautifully shaped.

4. One hot day she went down to the Nile to bathe. She undressed herself, and leaving her clothes and sandals on the bank, stepped into the river.

5. As she splashed the cool water over her, she saw an eagle swoop down on her clothes. In a moment

it rose again and carried off one of her sandals.

6. The eagle flew to a great city where the King of Egypt was sitting on the judgment seat. As it flew over the court it dropped the sandal, which fell into the king's lap.

7. The king took up the sandal and looked at it. How small it was, and how pretty! "The lady who wore this sandal," said he, "must be very beautiful. I should love to see her."

8. Night and day he thought about her. At last he felt that he could not live without her. "I will find her," he said. "She shall be my wife."

9. So he gave the sandal to a messenger, and sent him to find the owner of the sandal. He travelled very far, and



saw many beautiful ladies, but none of them could wear the sandal.

10. After many weeks he came to the house of Rhodopis. She slipped on the sandal at once, and it fitted her like a glove. "This is the sandal which the eagle stole from me," she said. "There is its fellow."

11. Then the messenger knew that he had found the lady at last. At once he rode away to carry the joyful news to the king.

12. Soon afterwards the king went in great state to fetch Rhodopis, and made her his wife. Of course they lived happily ever after.

13. I think you will say, "I know this fairy tale. It is my old friend Cinderella."

14. Yes, it is very much like the story of Cinderella as we read it to-day. I





**Cinderella.**

*(From the picture by W. H. Margetson.)*

think it will surprise you to learn that many of our fairy tales are very old indeed. Perhaps there is nothing older than the old fairy tales.

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### 27. THE SUNBEAMS.

“What shall I send to the earth to-day?”

Said the great, round golden sun.

“Let us go down to work and play!”

Said the sunbeams, every one.

Down to the earth the sunbeams crept,

To children in their beds,

Touching the eyes of those who slept,

And gilding the little heads.

“Wake, little children!” they cried in glee,

“And from dreamland come away!

We’ve brought you a present! Wake  
and see!

We’ve brought you a sunny day!”

EMILIE POULSSON.

**28. HUNTERS AND SHEPHERDS.**

1. Look at the picture on page 95 carefully. It shows you part of an Eastern land. The sun is setting, and a shepherd is watering his flock at a pool. A man and a woman are talking with him as they rest under the palm trees.

2. It is a rocky, bare country. There is little or no grass to be seen. Cattle could not find food in such a land. The sheep, however, wander to and fro, finding a mouthful of grass here and there.

3. In the background of the picture you see a village. The people of this village live on the sheep which they own. They spin and weave the sheep's wool into cloth, and they eat its flesh.

(1,740)

5



4. You already know that long, long ago all men were hunters. They chased the wild animals of the forest and slew them. They ate the flesh of these animals and wore their skins for clothing.

5. A hunter's life is always hard and full of danger. The hunter may go for days or weeks without killing an animal. Then he and his wife and family are likely to starve. At any time a fierce animal may turn on the hunter and kill him.

6. If he hunts the animals too much, they become fewer and fewer in number. Those which are left go to parts of the country where it is hard to follow them.

7. Men soon understood all this, and they began to set their wits to work. "We will catch and keep the animals which are of most use to us," they said. "We must choose animals that will give



us food to eat and skins to wear. They must be easy to catch, and they must not need much food to keep them alive.

8. "Sheep and goats can live on the short grass which grows on hillsides. They are easily caught, and they are weak and timid. We will catch and keep sheep and goats. Then we need not go hunting any more."

9. At first they wore the skins of the sheep which they killed for food. But as time went on, they learned to spin the wool and to weave it into cloth. With this cloth they made far better clothes than they ever had before.

10. They caught and kept not only sheep and goats, but many other animals, such as pigs, cows, horses, and fowls.



The horses carried them to and fro, and the other animals gave them different kinds of food. Men were no longer hunters, but shepherds and herdsmen as well.

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## 29. SHEPHERDS AND FARMERS.

1. Men need not only flesh food, but plant food as well. In the old, old days they found this plant food growing wild in the forest.

2. From the trees and bushes they gathered nuts, acorns, wild apples, and all sorts of berries. They ate what they needed, and stored up the rest.

3. Long, long ago they found the most useful plant ever known to men. We call this plant wheat. It was a grass growing wild. When ripe its head was full of grains.

4. The grains of wheat were found

to be very good to eat. Men liked the taste of them, and found that they were well and strong after eating them. They also found that, if one of the grains of wheat was put into moist ground, a plant would grow out of it bearing many grains.

5. Then men began to plant fields of wheat. When the crop was ripe the wheat was gathered in. The grains were rubbed out of the ears and were ground into flour, with which bread was made.

6. While the shepherds went to and fro with their flocks, and the herdsmen looked after their cattle, some men stayed at home and tilled the ground. They soon found other plants which gave them food, and these they planted in their fields. In this way some of the men became farmers.



7. At first men tilled the ground with sharp-edged stones fastened to sticks by pieces of hide. These were very poor tools, and before long men wished for something better.

8. Perhaps, one day, a man brought home from the hills some stones with which he made a fireplace. The heat of his fire, perhaps, caused something to flow out of the stones, and this afterwards became very hard. In some such way men found out iron.

9. Some man may have used this iron in place of stone for the heads of his tools. He now found that he could dig more easily, and could raise better crops than before.

10. Then the man may have made a very rough plough out of iron. With this he could dig a whole field very quickly, and grow still better crops.



### 30. FARMERS AND TRADESMEN.

1. Other farmers would see the man working with his plough and raising far larger crops than they could do. They would wish to have ploughs too.

2. The man who made the first plough would now, perhaps, give up farming and become a maker of ploughs for others. The farmers would give him wheat for his ploughs.

3. More food than ever before would now be raised, and the farmers would have some food to spare. With this they would pay men to work for them. More and more land would be tilled, and more and more food would be raised.

4. The farmers who had much food to spare would now wish to live in better houses. Some men who were

skilful at building houses would now give all their time to this work.

5. Then people would wish to have more and better clothes. Some people would now give all their time to spinning wool and making cloth into clothes. Men would also need boots, and some of them would become bootmakers.

6. Men would now search for new plants which would give them different kinds of plant food. Let us suppose that a plant with pretty blue flowers was found on the hills.

7. The man who found it would bring it home and plant it in his field.



After a time some one would find out that the stem of this plant could be split up into threads, and that these threads could be woven into a fine cloth called linen.



**The Arab Shepherds.**

*(From the journal by W. J. Müller, By permission of the Copyright Society of the United Kingdom)*

8. Then some one would find the cotton plant, and cotton cloth would be made. The farmers would now not only grow food, but flax and cotton for making clothes.



9. Now the men who made tools and houses, and cloth and boots, and pots and so on would have to settle down in some place where the farmers and shepherds could find them when they needed them. In this way villages and towns would arise.

10. The farmers would bring their food and flax or cotton to the town and sell it for the things which they needed, or for the work which they wished to have done. The town would become a market.

11. Now, all this shows you that as soon as men have more food than they



need to keep them alive, they begin to wish for other things. They are ready to spend some of their spare food in buying things which will give them comfort and pleasure.

12. Then comes the time when they wish to have not only useful things but beautiful things about them. Next, they wish to know something about other men and other parts of the world. Then they feel the need for books, and men are set apart to make them.

13. So you see that this lesson brings us all the way from sheep to books.

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### 31. THE SHEEP.

1. Lazy sheep, pray tell me why  
In the grassy fields you lie,  
Eating grass and daisies white,  
From the morning till the night?



**Cow and Sheep.**

*Reproduction of the painting by J. G. G. 1870, from the collection of the University of California, Berkeley.*

Everything can something do,  
But what kind of use are you?

2. Nay, my little master, nay,  
Do not serve me so, I pray ;  
Don't you see the wool that grows  
On my back to make you clothes?  
Cold and very cold you'd be  
If you had no wool from me.
3. Sure it seems a pleasant thing  
Nipping daisies in the spring.  
But long chilly nights I pass  
On the cold and dewy grass.  
I must pick my dinner where  
All the common's brown and bare.
4. Then the farmer comes at last  
When the merry spring is past,  
Cuts my woolly coat away  
To warm you on a winter's day.  
Little master, this is why  
In the grassy fields I lie. ANN TAYLOR.

### 32. BOOKS OF SHEEPSKIN.

1. Do you remember our lesson on Moses and the bulrushes? In that lesson I told you how men made reed paper. For hundreds of years men wrote all their books on this kind of paper. Nearly all the reeds of which the paper was then made grew in Egypt beside the river Nile.

2. There is an old story which tells us why men gave up making books of reed paper. A certain king wished to have many books. He sent to the ruler of Egypt for reeds with which to make the paper for them.

3. The ruler of Egypt did not wish any one to have as many books as he had. So he made a law that no reeds were to be sent out of Egypt

4. Then the king had to choose some-



thing else for the paper of his books. He thought of many things, but none of them would do. At last he said, "My books shall be written on skin."

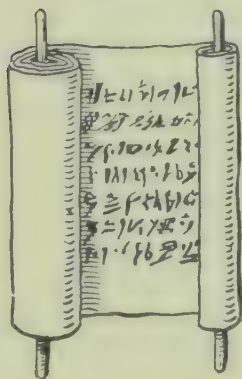
5. What kind of skin would be best? First of all, it must be a skin which was easy to get. Then the skin must not be too thick, or it would make the books too big and too heavy. It must also be smooth.

6. The king tried many kinds of skin, but at last he chose sheepskin. He had a sheep killed and skinned. The wool was cut off, and the skin was washed and scraped and rubbed with a hard stone until it was smooth. Then it was found that sheepskin was even better for books than reed paper.



7. Other skins were also used. It

was found that the skins of calves and kids and lambs were finer and smoother than the skins of sheep. The best

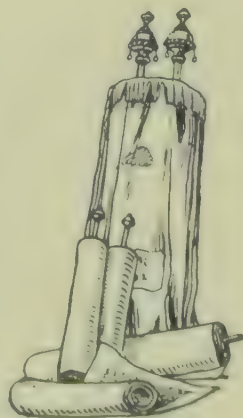


books were written on calfskin.

8. For more than two hundred years books were written on sheepskin or calfskin. They were still made in rolls like the books of Egypt.

9. Many of these sheepskin books may still be seen. There is a great library in London which has sheepskin books more than one thousand five hundred years old.

10. Our Bible was first of all written on skins. Here is a little picture of the skin rolls on which some of the books of the Bible were copied long, long ago.



**33. THE LITTLE SEED.**

In the heart of the seed buried deep,  
so deep,  
A dear little plant lay fast asleep.

“Wake,” said the sunshine, “and creep  
to the light.”

“Wake,” said the voice of the raindrops  
bright.

The little plant heard it, and rose to see  
What the wonderful outside world might  
be.

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**34. TELL US A TALE.**

“Tell us a tale, dear mother—  
A fairy tale, do, please.  
Take baby brother on your lap;  
We’ll sit beside your knees.  
We will not speak, we will not stir,  
Until the tale is told;  
And we’ll be, oh! so comfy,  
And just as good as gold.”

“What shall it be, my children?

Aladdin and his Lamp?

Or shall I tell the story

Of Puss in Boots—the  
scamp?

Or would you like to hear  
the tale

Of Blue Beard, fierce  
and grim?

Or Jack who climbed the  
great beanstalk?—

I think you're fond of him.

“Or shall I tell you, children,  
About Red Riding Hood?

Or what befell those little Babes

Who wandered in the Wood?

Or how sweet Cinderella went  
So gaily to the ball?”

“Yes, yes!” we cried, and clapped  
our hands;

*“We want to hear them all!”*

EDWARD SHIRLEY.





### 35. BOOKS OF WAX.

1. Perhaps you have heard of those great nations of olden times—the Greeks and the Romans. They, too, had books, and very many of them. Some of their books are amongst the best which have ever been written. We read them in our schools and colleges even to-day.

2. Most of the books of the Greeks and Romans were written on reed paper or on sheepskin. When, however, they wished to make or write notes, they did not use reed paper or sheepskin, because it was too dear.

3. When I was a boy every child had a slate. On this he wrote his dictation or did his sums. When the teacher had seen his work, the slate was cleaned. It was then ready for use again.



4. The slate of the Greeks and Romans was made of thin wood. Wax was spread over the wood, and on this the writer scratched the words with a sharp point. If he wished to rub out his writing, he smoothed the wax with a stick.

5. We hear about writing-tables or tablets of this kind in the Bible. You remember that the father of John the Baptist was dumb when his little boy was born. The neighbours wished to call the child by his father's name, but the mother would not have it so.

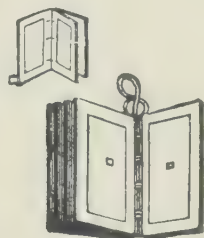
6. The neighbours, therefore, "made signs to his father how he would have him called. And he asked for a writing-table, and wrote, saying, 'His name is John.'"



7. Sometimes two or three of these tablets were fastened

together with rings or with a hinge. When a Roman made his will, three tablets were fastened together, and thus a book was formed of six pages.

8. The will was written on pages two and three, and then the first two tablets were bound together with threads. These threads were sealed, so that the pages on which the will was written could not be opened without breaking the seals.



9. On page four the men who saw the will made wrote their names, and on page five there was a short account of the will.

10. Tablets of wax were used for hundreds of years after the time of the Romans. At one time they were used in England. We hear of wax tablets being used almost down to the days of good Queen Bess.



The Chief City of Greece as it is To-day.



### 36. HOW THE MESSENGERS CAME TO ULYSSES.

1. I am going to tell you a fairy tale which was written in an old sheepskin book more than two thousand years ago. People loved to hear it in the old, old days, and people love to read it even now.

2. Once upon a time there was a boy named Ulysses. He was the son of a king who ruled over a beautiful little isle of Greece. In this isle he spent a very happy boyhood.

3. When Ulysses grew up, he was one of the bravest and most cunning of men. He could plough and build houses and ships, and was so strong that no other man alive could bend his bow.

4. He was a short man, with broad shoulders. His face was fair to look upon, and he had long yellow hair.

5. When Ulysses was a young man he wished to marry a wife. Now, at this time there was a princess named Helen, who was the most lovely lady in all the world. She was not only lovely, but sweet and kind as well. All the young princes of Greece wished to marry her.

6. Helen's father asked the young princes to come to his palace, so that he might choose one of them to be his daughter's husband. Among those who went was Ulysses.

7. Helen's father said that the princes must swear that they would stand by the one who was chosen and fight for him. The princes agreed to this, and then he chose a king named Menelaus.

8. Helen liked Ulysses, and there was a great friendship between them. When, however, Menelaus was chosen

to be her husband, Ulysses went home and married a princess named Penelope. She was pretty and good, and she loved Ulysses dearly.

9. Years passed by, and a little son was born to Ulysses and Penelope. Father and mother and baby were very happy in their island home. Ulysses spent his time in ploughing, and in looking after his lands, his flocks, and his herds.

10. This happy time soon came to an end. One day Ulysses heard sad news. Helen had been stolen from her husband by a prince named Paris. He had carried her across the sea to his father's city of Troy.

11. Then Menelaus called on the princes to keep their promise to Helen's father. He bade them gather their



soldiers, and man their ships, and go with him to Troy to win back the stolen queen.

12. Ulysses did not wish to leave his wife and son, but he was forced to keep his word. He called his men together, and manned his ships, and sailed to Troy with the other princes.

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### 37. THE WOODEN HORSE OF TROY.

1. For ten years the princes tried to take the city of Troy. I cannot now tell you of all the wonderful deeds that were done during that time.

2. Let me tell you how the city was taken at last. Ulysses told his friends that they would never win the city by fighting, but that he would show them how to take it by cunning.

3. "Let us build," said he, "a great



hollow horse of wood. We will put our bravest men into it, and leave it in our camp. Then the rest must go on board the ships, and sail away to a little rocky island not far off. There they must hide.

4. "When they have gone, the Trojans will come out of the city, and will see the wooden horse. They will drag it into Troy as a sign of victory.



5. "In the middle of the night, while the Trojans are asleep, the ships must return, and our men must creep up to the wall of the city. Those who are inside the horse will get out quietly, set the city on fire, and open the gates. Then our men will rush in, and Troy will be taken."

6. The princes thought that this was a good plan, and the wooden horse was

made. Then Ulysses and his friends climbed into the horse. When this was done, the Greeks burned their huts and sailed away.

7. The Trojans did just as Ulysses had said. They came out of the gates when the ships had gone, and dragged the horse into the city.

8. All day the Trojans danced and sang round the great wooden horse, and at night they went to their homes. Meanwhile, the Greeks had sailed back, and were now waiting outside the wall.

9. When all was dark and silent, Ulysses opened the side of the horse, and he and his friends let themselves down softly to the ground. Some ran to the gates and opened them, others set fire to the houses.



10. Then the Greeks rushed in and slew men, women, and children. Soon they were masters of the city, and the long, long struggle was at an end. The great city was burned down, and the Greeks set sail for home.

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### 38. THE ONE-EYED GIANT.

1. Ulysses sailed away with his twelve ships, and hoped soon to see his wife and baby again.

2. Soon, however, a great storm arose, and for ten days the ships were driven onwards. At last they reached a land where the people were quiet and friendly.

3. These people lived on a certain plant which made them dream happy dreams. They gave this strange food to some of the sailors, who ate it and enjoyed it so much that they wished to

live in that land all the rest of their days.



4. Ulysses, however, drove the men to the ships, bound them hand and foot, and threw them on board. Then he sailed on and on, until he came to an unknown island.

5. There were many wild goats on this island, so Ulysses ran his ships on the beach, and his men hunted the goats. They lighted fires on the shore, and feasted on fresh meat.

6. Next day they left their ships and went far into the island, taking with them a bag of food and a goatskin of strong wine. Soon they came to a great cave. Ulysses sent back all his men but twelve to the ships, and he and the rest went into the cave.

7. It was the home of a giant. There





were pails and bowls full of milk, and baskets full of cheese in it, but the owner of the cave could nowhere be seen. Ulysses and his men lighted a fire in a corner of the cave, and sat down to enjoy the milk and the cheese.

8. Suddenly a shadow fell across the entrance, and the giant entered. On his shoulder he carried the trunk of a tree, which he threw down for firewood. Then he drove in his flock of sheep, and blocked up the entrance with a stone, which was so big and heavy that only a team of horses could move it away.

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### 39. IN THE GIANT'S CAVE.

1. The giant was as tall as a tree, and he had one eye in the middle of his forehead. He did not plough or sow, but lived on his flocks and herds.

2. As soon as he had driven the sheep into the cave he lighted his fire, and in its light saw the strangers. He asked them who they were. Ulysses said that they were Greeks who had been driven to the island by stormy winds.

3. At this the giant sprang up, took hold of two of the sailors, and dashed them to the ground. Then he tore them to pieces and ate them. After drinking many pailfuls of milk, he lay down and fell asleep.

4. Ulysses was about to stab the giant when a thought struck him. If he killed the giant, how was the stone at the door of the cave to be moved away? So he put up his sword, and sat thinking all the night.

5. Early in the morning the giant arose, and ate two more





**Ulysses leaving the Giant's Isle.**

*(From the picture by J. M. W. Turner, R.A., in the National Gallery.)*



men for breakfast. Then he moved away the great door-stone, and drove out his sheep. When he had put back the stone, he led his flock to the hills.

6. As Ulysses sat thinking, he saw that the giant had left his stick in a corner of the cave. It was as long and big as the mast of a ship. Ulysses cut a stake from it and made the end sharp. When this was done, he set the stick aside. Then he filled a bowl with the strong wine which he had brought with him.

7. At sunset the giant came home, and drove his sheep into the cave once more. Then he killed two more of the Greeks and ate them for supper.

8. Ulysses now gave him the bowl of wine, and the giant drank it off and asked for more. He liked the wine so much that he spoke to Ulysses. "What

is thy name?" he asked. "I wish to give thee a reward."

9. "My name is *Nobody*," said Ulysses. "Well, *Nobody*," replied the giant, "this shall be thy reward. I will eat thee last of all."



10. The giant drank the rest of the wine, and soon fell on the floor in a drunken sleep. Then Ulysses made the end of the stake hot in the fire.

11. When all was ready, they thrust it into the giant's one eye. The monster awoke, and with a loud roar tore the stake from his eye.

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#### 40. HOW ULYSSES LEFT THE CAVE.

1. The giant screamed with pain, and rushed round and round the cave trying

to catch Ulysses and his men. But as he was now blind, the Greeks were able to keep out of his way.

2. "Help! help!" shouted the giant in a voice like thunder. When his neighbours heard him they came to the cave and said, "What ails thee? Why dost thou wake us out of our sleep?"

3. "*Nobody* is slaying me," he cried; "*Nobody* is slaying me." "If nobody is slaying thee," they cried, "why dost thou make this great outcry?"

4. Thinking that he was out of his mind, the neighbours went back to bed. Then the giant took away the stone from the mouth of the cave, and sat in the doorway. He hoped to catch the Greeks as they tried to get out.

5. You already know that Ulysses was very cunning. He now set his wits to work, and soon found a

way of escape for himself and his friends.

6. He bound three rams together, and underneath the middle ram of the three he tied one of his men. When all the men were tied to the rams in this way, Ulysses himself seized the biggest and strongest ram. He twisted his hands and feet into its soft wool, and curled himself up beneath it.

7. When morning came the sheep went through the doorway, and the giant felt along their backs to make sure that the Greeks were not on them. Little did he think that they were bound beneath the rams.

8. The last to come out was the great ram which carried Ulysses. As soon as he had passed the giant, Ulysses loosed himself from under the ram and set his companions free.



9. Then they drove many of the sheep to the ship, and put them on board. As they rowed out from the land Ulysses shouted to the giant and mocked him. This made the giant so angry that he threw a huge stone at the ship. It fell in front of the bow and raised a great wave, which drove the vessel back on the shore.



10. Ulysses, however, thrust the ship off the land with a long pole. The men bent to the oars with all their might, and soon the ship was out of danger.

11. Once more Ulysses shouted to the giant: "If any man shall ask thee who put out thine eye, tell him that it was Ulysses." So saying he sailed away.

#### 41. THE ISLE OF THE MERMAIDS.

1. Ulysses again fell in with giants, and they sank all his ships but one with huge stones.

2. Soon after this he came to an island where a beautiful lady lived. She was a wicked witch, who dwelt in a grand palace. She saw some of Ulysses' men, and asked them to come into her house.

3. She gave them wine and honey to drink. Then she touched them with her wand, and they were changed into swine.

4. When Ulysses heard this he was very sad. As he roamed in the forest, a young man came to him and gave him a little plant. "Go to the house of this wicked woman," said he, "and drink of her wine and honey. Keep this plant with thee, and the drink will do thee no harm."

5. So Ulysses went to the palace and drank out of her cup. Then she touched him with her wand, but Ulysses was not changed. He drew his sword, and was about to slay her; but she begged for mercy. Then she turned the swine into men again.

6. Ulysses and his men set sail once more. Soon the wind fell, and the sea was calm. Before them was an island, and on it were many beautiful mermaids, who sang the sweetest songs ever heard.

7. Now Ulysses had already heard of these mermaids. He knew that they only sang their songs to draw sailors to their island. Every ship that came near to it was wrecked on the sharp rocks, and the sailors were drowned.

8. When his men heard the sweet singing, they begged Ulysses to let them row to the land; but he said "No." He

made them put wax in their ears, so that they could not hear the voices of the mermaids. He himself was bound to the mast with ropes.

9. The men rowed on, and did not stop rowing until they were far from the island. Then they took the wax from their ears and set Ulysses free. Thus they saved their lives.

10. I have no time to tell you more of the wanderings of Ulysses. You must read them for yourself when you are older.





## EXERCISES.

(*To be worked under the direction of the teacher.*)

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### Lesson 1.

1. Study the picture on page 6, and answer the following questions:—

What do you see in the foreground of the picture? What kind of men are they? What are the Arabs doing? Why do they sit under the shade of a tree? What do you see to the right of the picture? Why do the Arabs live in tents? What do you see in the background? Why do the Arabs use camels?

2. Turn to the frontispiece, and make an outline drawing of the jug on the table.

3. A *sentence* is a thought about something put into words. Turn to the frontispiece, and answer the following questions in sentences. Be sure to put a *capital letter* at the beginning of each sentence, and a *full stop* at the end.

How old do you think that the boy is? What is he doing? Do you think that he is hungry? Does he hold his knife and fork properly? What is the little girl doing? Why is she offering the horse a piece of bread?

### Lesson 2.

1. Study the picture on page 11, and answer the following questions:—

What is the young man doing? Why do you think that he loves his work? What is the woman doing? How do you know that she thinks the man's work beautiful? In what part of the world do these people live? How can you tell?

2. Write down the names of the things which a painter uses when he paints a picture. Put each name into a sentence.

3. Write out in your best writing paragraphs 8 and 9 of this lesson.

4. A little mark like this (,) is called a *comma*. It is used to show the place where you must make a pause in reading. It shows a little break in the flow of the sentence. The *full stop*, as you know, shows the end of a sentence.

### Lesson 3.

1. This poem is supposed to be written by a little girl. Answer the following questions in sentences :—

What does the little girl wish for herself in the first verse? What does she wish for each bird? Which month of the year does she love best? Of which bird is she very fond? With which animal does she wish to play?

2. Write out the names of ten things in the poem, and put each name in a sentence.

3. Make an outline drawing of the blackbird on page 13.

### Lesson 4.

1. Study the picture on page 14, and answer the following questions in sentences :—

What room is shown in the picture? To whom does it belong? What has the painter been doing? Who has come to see the portrait? What does he think of it? What is he now doing? What is he going to do? What does the red spot mean?

[*Note*.—The name of the painter was **Velasquez**. He was born in 1599 and died in 1660, and is thought to be one of the greatest of all painters. He painted a portrait of Charles the First of England, and there are some of his works in London. **Murillo** was born in 1618 and died in 1682. He began life as a humble man, and was fond of painting pictures of beggar children and poor people. Velasquez helped him when he was a young painter.]

2. Copy in outline the chair which you see in the picture on page 14.

3. What lesson do you learn from the story of the Painter's Slave?

## Lesson 5.

1. Answer the following questions in sentences :—

How do you know that the thrush is a merry bird? Why is he merry? What has he in his nest? Why must you leave the eggs alone? What is his nest like?

2. Try to make a little drawing of a bird's nest.

3. In this poem you see marks at the end of sentences like this : (!) (?). The mark (!) is used after sentences when you cry out something, such as, "Hush!" "Look!" "He's singing to me!" The mark (?) is put after sentences which ask a question, such as, "Don't you hear?" "Don't you see?" Copy out all the sentences in this poem which have (!) or (?) after them.

## Lesson 6.

1. Study the picture on page 23, and answer the following questions in sentences :—

What is the name of the little boy? How old do you think he is? How is he dressed? Where does he live? What is he now doing? What does his sister think of the portrait? How did he make the brushes with which he painted his pictures? Who gave him colours? What did he become?

[*Note.*—**Benjamin West** was born in 1738 and died in 1820. He spent most of his life in England, and some of his best pictures are in Windsor Castle.]

2. Write down the names of ten things which you see in the picture, and put each name into a sentence.

3. Copy the first outline picture on page 21.

## Lesson 7.

1. Answer the following questions in sentences :—

With what do you see? With what do you hear? With what do you smell? With what do you taste? With what do you feel?

2. Through which gate or gates do the following send their message:—a picture, a story that is told, a song, sealskin, the violet?

3. Ask teacher to let you have a debate on this question—Suppose you had to lose either eye-gate or ear-gate, which would you choose to lose? Let some pupils speak for the eye and others for the ear.

4. Why do men write down their stories?
5. Which is your favourite story? Give reasons for your choice.

### Lesson 8.

1. Answer the following questions in sentences:—

In what part of Europe is Italy? What sort of country is it? What is the name of one of its finest cities? In what way is Venice different from other cities? How do people get from house to house in Venice? Why do people visit Venice?

2. Make a much larger copy of the boat in the picture on page 27.

3. Every boy and girl has a name of his or her own. This name is made up of two parts—(1) the *Surname*, (2) the *Christian name* or names. The surname comes from your father; the Christian name was given to you by your parents. Thus, if my name is *John Smith*, *John* is my Christian name and *Smith* is my surname. Write out the names of six boys or girls in your class, and in each case put a line between the Christian name or names and the surname. Be sure to begin each word with a capital letter. All special names are said to be *proper nouns*, and we always write a proper noun with a *capital letter*.

### Lesson 9.

1. Answer the following questions in sentences:—

What was Antonio doing when the cook came to his father's house? What sort of things could the cook make out of sugar and pastry? Why was he unhappy? How did Antonio help him? What became of Antonio?

[*Note.*—The full name of Antonio was **Antonio Canova**. He was born in 1757 and died in 1822. He carved such beautiful statues that in 1816 he was made a nobleman.]

2. Try to make a drawing (much larger) of the lion on page 31.
3. What is the difference between a drawing and a figure made of marble?
4. How does a blind man find out the shape of a thing?

### Lesson 10.

1. Study the picture on page 33, and answer the following questions:—  
What two persons do you see in the picture? What sort of room



are they in? What was the boy doing when the gentleman came in? What is he doing now? What is the gentleman doing? What does he think of the boy's work? How does he help him?

[*Note.*—**Grinling Gibbons** was born in 1648 and died in 1720. Some of his carving may be seen in the chapel at Windsor, in St. Paul's, London, in Oxford, and in the great church shown on page 36 (Canterbury Cathedral).]

2. What sort of wood is used for carving? Why? What is the difference between a piece of wood-carving, a picture, and a marble figure?

3. Copy, a little larger, the drawing of a wood-carving tool on page 34.

### Lesson 11.

1. Study the picture on page 36, and answer the following questions in sentences :—

What building stands in the midst of this city? Why is the church so large? Why are the towers so high? Why was the church built so well? Does it stand in a large town or a small town? How do you know?

[*Note.*—The coloured picture on page 36 shows you *Canterbury Cathedral*. Write out these two words three times.]

2. Write out in your best writing paragraph 8 (page 39).

3. Copy the little picture on page 39.

### Lessons 12 and 13.

1. Answer the following questions in sentences :—

Of what city are you lord? In what ways are you lord of your own body? What are the five gates of your city? What is meant when it is said that the gates of your city are shut at night? What news do the messengers bring to you?

2. Write out the following in your best handwriting :—

"I have five senses—sight, hearing, taste, touch, and smell. These senses tell me all that I know of the world around me. My eyes show me the fields, the trees, the hills, the sea, the streets and houses of the town, and the faces of my friends. With my ears I hear the whistle of the wind, the patter of the rain, the roar of the thunder, the piping of the birds, the bark of the watchdog, the music of organ,

trumpet, and harp, and the songs of many singers. With my tongue I taste the sweet or bitter of everything that I eat. My fingers tell me that iron is hard, that mud is soft, that bark is rough, and that velvet is smooth. My nose warns me of foul things near at hand, and gives me the power to enjoy the scent of the balmy breeze and the beautiful flowers."

3. Copy the head of the little girl in the picture on page 42.

#### Lesson 14.

1. Study the coloured picture on page 45, and answer the following questions in sentences :—

What room is shown in the picture? What time is it? How do you know? What is the little boy doing? What is his name? Why is he playing the piano when he ought to be in bed? Who has discovered him? Is his father pleased or displeased? Why is he displeased? What does the boy become?

[*Note.*—**George Frederick Handel** was born in Germany in 1685 and died in England in 1759. When he was twenty-six years of age he came to England, where he wrote most of his works. His best known work is the *Messiah*, which was written in 1742. The most famous piece in the *Messiah* is the "Hallelujah Chorus." (Write out these words three times.) His "Dead March" was written in 1739. It is one of the pieces in *Saul*.]

2. Try to make a drawing of a lantern.

3. Nouns are of two kinds—*common nouns*, which are the names of kinds of persons, places, and things; and *proper nouns*, which, you know, are the special names of persons, places, or things. Write out a list of ten common nouns and five proper nouns. Common nouns begin with a small letter, unless they stand first in a sentence. Proper nouns always begin with a capital letter.

#### Lesson 15.

1. Learn this little poem by heart.
2. What is wind? By which senses do you know when the wind is blowing? What work does the wind do?
3. What is the difference between a breeze and a storm? In what part of the year do we have most storms?

4. Write out the names of the streets or roads through which you pass on the way to school. The short way of writing "street" is *St.*

### Lesson 16.

1. Look at the picture on page 51, and answer the following questions in sentences :—

What is the name of the lady in the picture? What has she just been doing? Have the people who heard her been pleased? How do you know? Who taught her to sing? How did she spend much of the money which she earned by singing?

[*Note.*—**Jenny Lind** was born in Sweden in 1820, and died in England in 1887. She was not only a great singer, but a good woman, who gave much of her money to the poor and sick. She lived during the latter part of her life at Malvern.]

2. Write down the names of six things with which men can make music. What is the difference between playing the violin and playing the trumpet? Which instrument do you like best? Say why.

3. Try to make a drawing of a violin.

4. The following are proper nouns—Ireland, London, Thames, Benjamin West. Give a common noun for each of these proper nouns.

### Lesson 17.

1. Write down all you can about the picture on page 53. The man is holding a hammer in his hand. Of what is it made? How is it made? How does this man get his food? How does he get his clothing? Should you have liked to live in his time? Why not?

2. Look at the word *boy*. It stands for *one* boy. Now put *s* after the word *boy*: thus, *boys*. It now stands for two or more boys. We say that the noun *boy* is *singular*, and that the noun *boys* is *plural*. Write down ten singular nouns, and then turn them into plural nouns.

3. Copy the little picture of a stag on page 54. It was drawn by a savage some thousands of years ago. See if you can draw as well as the savage.

### Lesson 18.

1. Study the coloured picture on page 55 and then that on page 58. What difference do you notice in the dress of Robinson Crusoe

in the two pictures? How did he make the clothes which he is wearing on page 58? Of what is he thinking?

2. Copy the outline drawing on page 56.

3. Robinson Crusoe was born in the year 1632. He landed on the island in the year 1659. He left the island in the year 1687. How old was he when he landed on the island? How many years was he on the island? How old was he when he left the island?

4. How did Robinson Crusoe know how long he had been on the island? How did the men at the bridge know how long to stay?

5. Write down the plural of the following nouns—glass, woman, knife, city, prize, negro, child, tooth, chimney, fox, ox, foot, calf, brush, brother.

### Lesson 19.

1. Look at the picture on page 60, and suppose that the little boy is your brother. Now write a letter to your grandmother telling her that he has been ill, but is now getting better. You must also tell her how he amuses himself during the day. Begin your letter like this, but put your own address:—

21 Grove Street,  
Newcastle,  
June 7, 1925.

*My dear Granny,*  
and end it thus:—

*I remain, dear Granny,  
Your loving grandchild,  
(put here the name that  
your Granny calls you).*

What beginning and what ending should you use in your letter if you wrote it to (a) your grandfather, (b) your uncle, (c) your cousin?

2. Copy, much larger, the toy officer at the foot of page 60.

3. You know that a sentence is a thought about something put into words. Take the sentence, "John ran down the street." It consists of two parts. First, we have the person we are speaking of—*John*. Then we have what he did—*ran down the street*. We call the first part of the sentence the *naming part* or the *subject*. Take this sentence, "The houses came tumbling down." The subject in this case is *the houses*. Put a line under the subject in the following sentences:—



I had two pillows at my head. My toys beside me lay. He spoke very quickly. Where is she going? Then into my city the messengers ride. Up the lane ran the little boy. Thus spoke the king. Round went the wheels.

### Lesson 20.

1. Study the picture on page 62, and answer the following questions in sentences:—

Part of what old land is shown in this picture? What do you see in the background on your left? What do you see in the background on your right? How do you know that the buildings on the right of the picture are the tombs of kings? Who are the masters shown in the picture? Who are the slaves? Why are the Hebrews the slaves of the Egyptians? What are the slaves doing? How are they being treated by their masters? Who will lead them out of bondage?

2. Draw four little pictures to tell your friend (a) that you flew your kite, but (b) that the string broke, (c) that it has fallen on the roof of the shed in his garden, and (d) that you wish him to bring it back to you. Now write him a letter telling him what has happened, and ask him to get the kite and bring it to you. Which is better—the picture-writing or the letter?

3. Copy, a little larger, the first little picture on page 64.

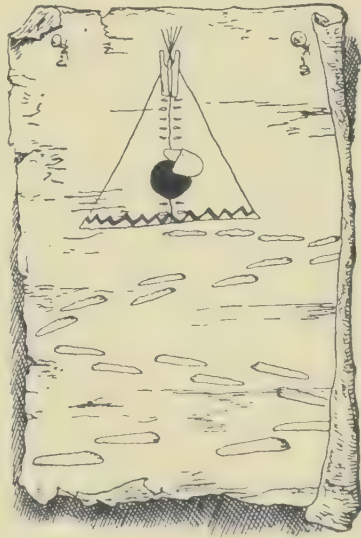
4. Turn to Lesson 19, and put a line under the subject of each sentence in the poem.

### Lesson 21.

1. Look carefully at this little picture. It is a message sent by an Indian chief to his friends. Try to guess what it means. When you have done your best, turn to page 139, and there you will find its meaning.

2. Copy, larger, the Egyptian pictures standing for the sound of A, B, and C. Now copy the letters formed from them.

3. Write five sentences about the little picture on page 67, and draw a line under the subject of each sentence.



4. Write down the following: *Tom's* book, *Mary's* jacket, *Kate's* needle. When we add 's to Tom, Mary, and Kate, we show that he or she *owns* something. In the case of most plural nouns we put (') after the s, unless the plural does not end in s. Add 's and a noun to the following: William, boy, Samuel, prince, Henry. Add (') and a noun to the following: boys, millers, farmers, foxes, chiefs.

### Lesson 22.

1. Study the coloured picture on page 68, and answer the following questions in sentences:—

What great man is shown in the middle of the picture? Where is he sitting? Who is standing on his right? (Aaron.) Who is standing on his left? (Hur.) What are these men doing? Why are they holding up Moses' arms? How do you know that he is weary? What is taking place on the plain below? What has God promised? Who won the battle—the Hebrews or the Amalekites?

2. The people of olden times wrote on leaves, stones, pieces of metal, and clay tablets. You write on paper. Which is best for writing on? Give reasons.

3. Notice these sentences. The *loaf*  $\frac{is}{was}$  } on the table. The *loaves*  $\frac{are}{were}$  } on the table. In the first sentence the word *loaf* is singular—that is, it stands for one thing. We use the little word *is* or *was* when we speak of one thing. In the second sentence the word *loaves* is plural—that is, it stands for two or more things. We use the little word *are* or *were* when we speak of two or more things. Write six sentences, using a singular noun and *is* or *was*. Then turn these sentences into the plural.

### Lesson 23.

1. Study the picture on page 72, and write ten sentences about it. Put a line under the subject of each sentence.

2. Tell all that you know about Moses.

3. In your exercises on Lesson 19 you learnt that every sentence consists of two parts. The subject is the naming part. The other part of the sentence is the *telling part*; it tells you what is said about the subject. Take the sentence, "Aaron and Hur held up Moses'

hands." The subject is *Aaron* and *Hur*. What are we told about Aaron and Hur? That they *held up Moses' hands*. We may call "held up Moses' hands" the telling part or the *predicate*.

### Lesson 24.

1. Write ten sentences telling me how the Egyptians made paper out of reeds.

2. When the Egyptians made a roll they put the best sheet of reed-paper first. Why did they do this?

3. Write out the *predicate* or telling part in the following sentences:—  
The boy broke the window. The horse threw his rider. The children sat round the fire. We are merry maidens. Am I wanted? How are you?

[*Note*.—The meaning of the Indian chief's picture-writing on page 137 is: "I want you to come to my wigwam."]

### Lesson 25.

1. Write ten sentences about the picture on page 80. Put one line under the subject and two lines under the predicate in each sentence.

2. What is meant by "Water now is turned to stone"? When is water turned to stone? What can you do on it then? How is it turned back into water again? Which is the heavier—a cup full of water or the same cup full of ice?

3. Write down the names of all the things spoken of in the poem and then write a sentence about each.

4. Copy the robin in the picture on page 81.

### Lessons 26, 27.

1. Study carefully the picture on page 85, and write ten sentences about it. Put *one line* under the *subject* and *two lines* under the *predicate* in each sentence.

2. In what ways is the story of Rhodopis different from the story of Cinderella?

3. Write a letter to a friend telling him about the dog Pat which you see in the frontispiece to this book.

4. Which should you prefer to wear—sandals or boots? Tell me why.

**Lesson 28.**

1. Name all the animals kept on a farm, and say what use is made of each of them.
2. From what creatures do we get ivory, bristles, silk, pearls, leather, and wax?
3. Copy the drawing of a goat on page 89.
4. Notice these sentences:—My pencil *has* a sharp point. My pencils *have* a sharp point. Make three sentences with a singular noun and *has*. Then turn these sentences into the plural.

**Lesson 29.**

1. What is the "most useful plant ever known to man"? Write six sentences about it.
2. Name ten things made of iron, and make a sentence about each of them. Put one line under the *subject* and two lines under the *predicate* in each sentence.
3. Make a little drawing of an ear of wheat. (See p. 91.) How is flour made out of wheat?

**Lesson 30.**

1. Write six sentences about a man ploughing. Why do men plough the land? What do they do when the land is ploughed? When do men plough and sow in our country? When do they reap?
2. Write a letter to your uncle telling him about the picture on page 95.
3. Find out all you can about the palm tree.
4. Put a *predicate* after each noun in the following: The man —. The tree —. Robert —. The sun —. The wind —. The snow —.

**Lesson 31.**

1. Write six sentences about the picture on page 98. Name all the things which we get from the cow, and all the things which we get from the sheep.
2. The boy in the poem asks the sheep, "What kind of use are you?" Suppose the sheep asked you this question, what should you reply?
3. Put a *predicate* after each noun in the following: The house —.



## EXERCISES.

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The bird —. My sister —. The stars —. Antonio —. Benjamin West —. Handel —. Jenny Lind —. The eagle —. Mountains —.

### Lesson 32.

1. Why did men write their books on sheepskin instead of reed-paper? What must be done to sheepskin before it is ready for use?
2. Make a little drawing of the first picture on page 102.
3. Complete the following sentences: The boy is —. The horse was —. The child will be —. Sheepskin books are —. A motor car is —. The aeroplane will be —. My kite was —.

### Lessons 33, 34.

1. Tell all that you know about one of the fairy tales mentioned in Lesson 34.
2. Why is Puss in Boots said to be a *scamp*?
3. Copy the little picture of Red Riding Hood.
4. Make a list of all the *nouns* in the first verse of Lesson 34.

### Lesson 35.

1. Turn to the picture on page 108 and study it carefully. Then write ten sentences about it.
2. What creature gives us wax? Tell me all you know about this creature.
3. Which is better to write on—paper or a slate? Give reasons for your answer.
4. Copy the little picture on page 105.

### Lesson 36.

1. Study the beautiful picture on page 117. It shows you some Greeks listening to the story of Ulysses. Write ten sentences about them.

[*Note.*—**Homer** is said to be the writer of the tales about Troy and Ulysses. We know little or nothing about him, except that he was a Greek. Perhaps he lived one thousand two hundred years before the birth of Christ. The stories were written in verse, and Homer is considered to be one of the greatest poets who ever lived.]

2. Tell me in your own words why Ulysses left his island home. What kind of man was he?
3. Complete the following sentences :—There was —. He was — of a king. — married a wife. — agreed to this. — liked Ulysses.

### Lesson 37.

1. Tell in your own words how Troy was taken.
2. Copy the drawing of the wooden horse on page 113.
3. Copy out in your best writing paragraph 10.
4. Write down the names of six things in a grocer's shop. Put each of these names into a sentence.

### Lesson 38.

1. Write six sentences telling what the giant's cave was like and what was in it.
2. Copy the little drawing of the ship on page 116.
3. Suppose you are one of the Greeks in the cave. Write a letter to your teacher telling him or her about the coming of the giant.
4. Turn back to Lesson 34 and copy out all the pronouns in it.

### Lesson 39.

1. Study the picture on page 120 and write six sentences about it.
2. Why did not Ulysses kill the giant when he lay sleeping?
3. What game do you like best? Write six sentences about it. In each sentence put one line under the *subject* and two lines under the *predicate*.

### Lesson 40.

1. Tell me in your own words how Ulysses and his friends got out of the giant's cave.
2. Make a drawing of the outside ram on page 125.
3. Why did not the giant's friends come to his aid?
4. Write down all the *nouns* and *pronouns* in paragraphs 2, 3, and 11.

### Lesson 41.

1. How did Ulysses escape from the mermaids?
2. Write a letter to a friend telling him how you are going to spend your time during the holidays.

3. Which would you rather be—a hunter, a farmer, or an artist? Give reasons.

4. Which would you prefer as a present—a good book or a model boat? Say why.

5. Write six sentences and divide them into subject and predicate. Then write out all the (a) common nouns and (b) proper nouns in them.

#### Additional Exercise.

1. Which story do you like best in this book? Say why.

2. Which coloured picture do you like best in this book? Say why.

3. Which black-and-white picture do you like best in this book? Say why.

4. Which piece of poetry do you like best in this book? Say why.

5. Which boy or man do you like best in this book? Say why.

6. Which girl or woman do you like best in this book? Say why.

7. Which people do you like best in this book—the Egyptians, the Hebrews, the Arabs, or the Greeks? Say why.

8. What country mentioned in this book should you like to live in? Say why.

9. What town mentioned in this book should you like to live in? Say why.

10. Write a letter to a friend telling him or her all about this book.

THE END.











